

Transitivity and mood in Helon Habila's *Waiting for an Angel* and Ngózi Chuma-Udeh's *Forlorn Fate*

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ABSTRACT: This study examines transitivity and mood in Helon Habila's *Waiting for an Angel* and Ngozi Chuma-Udeh's *Forlorn Fate*. It is a textual analysis with particular emphasis on the functional value of the language use in relation to the transitivity system and mood system inherent in the extracted sentences which form the data and their significance. The research design for this study is a descriptive qualitative method of analysis based on some principal approaches to the analysis of a text. The theoretical framework that guides this study is Halliday's Systemic Functional Theory of Grammar (SFG) propounded in the 1960s which lays emphasis on the functions of language in context of situation. The tool is syntax. The findings of the research show that Habila makes use of suitable actors, processes, goals and appropriate clauses to highlight the portrayal of poverty, disillusionment, misgovernance and political ineptitude under autocracy in Nigeria as portrayed in the work. Chuma-Udeh as a descriptive writer also uses suitable actors, processes, goals and appropriate clauses to capture vividly the grave living conditions of the inhabitants of the Odua Ancient Kingdom and ecological issues in the Niger Delta. The authors conclude that the writers are able to communicate their message powerfully and creditably to the audience. They use appropriate abstract concepts and human characters in the novels as actors and participants. The linguistic structures used in the texts enable the writers to communicate powerfully as well as creditably, both their social and personal experiences.

Keywords: *Forlorn Fate*, Helon Habila, mood, Ngózi Chuma-Udeh, Transitivity, *Waiting for an Angel*.

INTRODUCTION

Language remains a word art, a verbal art and in turn, a verbal beauty. It sustains the society. Halliday and Matthiessen (2004) and Halliday (2000) share the view that a text may be lasting or ephemeral, momentous or trivial, memorable or soon forgotten, in whatever form it appears. The momentous or trivialized effect of a text on the reader depends on various factors such as the human experiences captured in the text, the created nature of the message, as well as the interaction that occurs between the writer of the text and the reader or target audience. Writers would always consider the impact of the message captured in their works on the readers. This study examines the use of transitivity and mood in Helon Habila's *Waiting for an Angel* and Ngozi Chuma-Udeh's *Forlorn*

Fate. As a dynamic system, language remains a medium through which members of a speech community carry out their communicative activities (Ngugi, 2008; Onwukwe, 2012; Uwadiogwu, 2017). Language unites people based on linguistic affiliation and cultural identity which are displayed in its aesthetic function in creative works like poetry, prose and drama. It portrays the submissions of a literary writer.

Language scholars who are interested in text analysis employ transitivity and mood. In transitivity, clause is the meaningful grammatical unit that expresses what happens in the text, what is being done, what is felt and the state of events (Wang, 2010). Pope (2002) opines that literary texts are understood as fictional texts since they contain

literature: creative or imaginative writing of a specifically aesthetic kind. Transitivity is included as the ideational function of language to observe what happens in the text, meaning to see the relation among words in a clause. The choice of verbs determines the type of process in a clause. As a result, different process appears. The choice itself is not without purpose (Table 1).

Mood is the emotional feeling or atmosphere that a work of literature produces in a reader (Class, 2017). Afolayan (2004) explains that the mood system is the system that organizes the various interpersonal relationships among participants in any environment. Butler (1985) notes that in the 'mood' options of English provided by Halliday, an independent clause (a sentence) is either (indicative) having an expressed subject or (imperative), having no expressed subject. Clauses which are (indicative) go on to select either (interrogative) or (declarative). Interrogative clauses are either (yes/no) (polar interrogatives) or ('Wh') introduced by Wh-words such as 'who' 'what' 'where', declarative clauses select either (assertion) or exclamation. Clauses with the feature (imperative) can be either (jussive) or (optative).

Communication in literature is achieved through creative use of language. Creative writers make use of syntactic patterns, lexical choices and collocations to create awareness of issues within the society. Some researchers have already written on the transitivity and mood in Helon Habila's *Waiting for an Angel* (Abiodun, 2022; Erritouni, 2010; Koutchade et al., 2021; Okpiliya, 2014), though not as it is done in this study; and to the best of the researcher's knowledge, the study of language use with regard to the mood system and transitivity system of selected sentences in Chuma-Udeh's *Forlorn Fate* has not been carried out. These are the gaps the study hopes to fill in scholarship.

The work is restricted only to the mood system, and the transitivity system of extracted sentences in the selected texts and the effect such linguistic features exhibit in projecting their messages to the target audience. Besides contributing to existing scholarship, this study will be useful to upcoming literary critics and analysts. In addition, it will enhance a deeper understanding of the selected texts.

THEORETICAL FRAMEWORK

This study adopts Systemic Functional Grammar (SFG) propounded by Michael A. K. Halliday in the 1960s as its theoretical framework, following its suitability in analyzing text and showing how the structure of a language can affect meanings (Fontaine, 2013). SFG enables the researcher to be able to account for the functional value of the language use in relation to the transitivity and mood inherent in the selected sentences. It is very relevant in analysis of text because it emphasizes context, function and choice and provides a network of systems which

enables the analyst to make choices that are both syntactically and semantically inclined. This is in line with the submission of Matthews (2005), "the basic idea of Systemic Functional Grammar is that any act of communication realizes a set of choices". In this same line of thought, Finch (2000), maintains that the context within which these choices are made, consists of three meta-functional roles which language is believed to achieve, and they include the ideational function which is seen in the use of language to conceptualise the world; the interpersonal function which is associated with the use we make of language as an instrument of transaction by which we represent ourselves to others; and the textual function which involves the use we make of language in forming text, whether spoken or written. The textual meta-function creates cohesion by organizing the usage and manner of expression. Process takes the centre stage of transitivity analysis in SFG.

The ideational function of language provides a structure that contains functional elements such as actor, process, and goal (Butler, 1985). It animates the narrative and acts on the element that is emphasized in the analysis of sentence or clause structure which enables us to account for the deep structure of the utterances.

Interpersonal meta function takes care of the communication of ideas between the writer and the reader. It deals with the method of dialogue, language and sentence structures in the bid to establishing meaning in the text. Halliday opines that the writer's choice of linguistic features and function emanates from social circumstances which in turn influences his perception. For Patpong (2009), this creates avenues for the employment of social rules and relations that could be used in the analysis of a text.

The textual meta-function while engaging in the creation of a text involves both the ideational and interpersonal meta-function. It works on the usage of words and manner of expression to create cohesion in the text. Patpong (2009) views it as a resource for presenting interpersonal and ideational meanings as information organized into a text unfolding in context.

This study examined the functional value of the language use in relation to the transitivity system and the mood system inherent in the selected sentences in Helon Habila's *Waiting for an Angel* and Ngozi Chuma-Udeh's *Forlorn Fate* and how it led to a deeper understanding of the selected texts. This paper focuses on the transitivity system and the mood system of extracted sentences in the selected texts. Transitivity is a term used to describe a whole clause, instead of the verb and object in a clause (Thompson, 2014), intending to show how a clause can be used to represent experiences. Gusrayani (2008) investigates clauses in children's songs to reveal why the song is written in certain language structures resulting to the finding that the song is presented in material process. Mineshima (2009) utilized transitivity in newspaper articles

Table 1. The categorization of the principal elements of the syntax of English in terms of the three functions of language as given by Halliday in Weber (1996, p.60).

Function	IDEATIONAL Experiential	INTERPERSONAL Logical	MOOD	TEXTUAL
Rank: Clause	Transitivity Types of Process Participants and Circumstances (identify clauses) (things, facts and reports)	Condition Addition Report	Types of speech Function Modality (The WH-function)	THEME Types of message (Identify as text relation) (Identification, predication, Reference, Substitution).
Verbal Group	TENSE (verb classes)	POLARITY Catenation Secondary tense	PERSON (Marked options)	VOICE (“Contractive options”)
Nominal Group	MODIFICATION Epithet function (noun classes) (adjective classes)	Classification Sub-modification	ATTITUDE Attitudinal modifiers Intensifiers	DEIXIS Determiners “Phonic” elements (definite articles)
Adverbial Group (incl. Lexical items)	MINOR PROCESSES Prepositional Relations. Classes of circumstantial adjunct.	Narrowing Sub-modification adjunct	COMMENT (Classes of comment)	CONJUNCTION (Classes of discourse adjunct)
Word (incl. Lexical items)	LEXICAL “CONTENT” (Taxonomic organization of vocabulary)	Compounding Derivation	LEXICAL “REGISTERS” (Stylistic organization of vocabulary) (Expressive words) Tone Intonation systems	COLLOCATION Collocational organization of vocabulary information distribution and focus.

and observed that the text used material process in projecting its information. In his research, Cunanan (2011) observes how Woolf uses language in *Old Mrs. Grey* to portray the main character in the text marked by the verbs used in the text. Ihwani (2017) examined the mood system of the advertisement slogans and discovered four types of mood systems found in the selected slogans namely declarative, interrogative, imperative and exclamative mood. Halliday and Matthiesen (2004) state that there are two major types of mood, indicative mood and imperative mood. The indicative mood itself consist of declarative, imperative and exclamative. Yeibo (2011) asserts that the sentence can be used to approve or disprove, to express doubt, to ask questions or give answers; to greet, instruct, or to command others. The above functions of the sentence correspond to grammatical categories which are called declarative (statement sentence); imperative (commands, requests) and exclamatory (exclamative). Fauszi (2013) in their study of Mood and Speech Function Realisations of Right and Responsibilities in WhatsApp's Terms of Service, found out that the terms of service and privacy notices were dominated by declarative as mood types and speech functions respectively.

Transitivity

Halliday (1976) asserts that transitivity is concerned with the type of process expressed in the clause; the participants in this process; animate and inanimate, and with the various attributes and circumstances of the process and the participants. In his own view, Osisawo (2012) states that transitivity system is one of the most dedicated systems in English because it accounts for the choices made in relation to the clause elements; and this assists in examining prose works making the themes become clear owing to the focus on the performer of the action in the sentence structure. Transitivity involves a kind of functional relationship between the process of verbs and other participants such as action and the types of participants involved in the processes. Such processes involve the subject or the actor which performs the action and the object or goal towards which the action is directed.

Mood

Halliday (1995) states that language is a system of

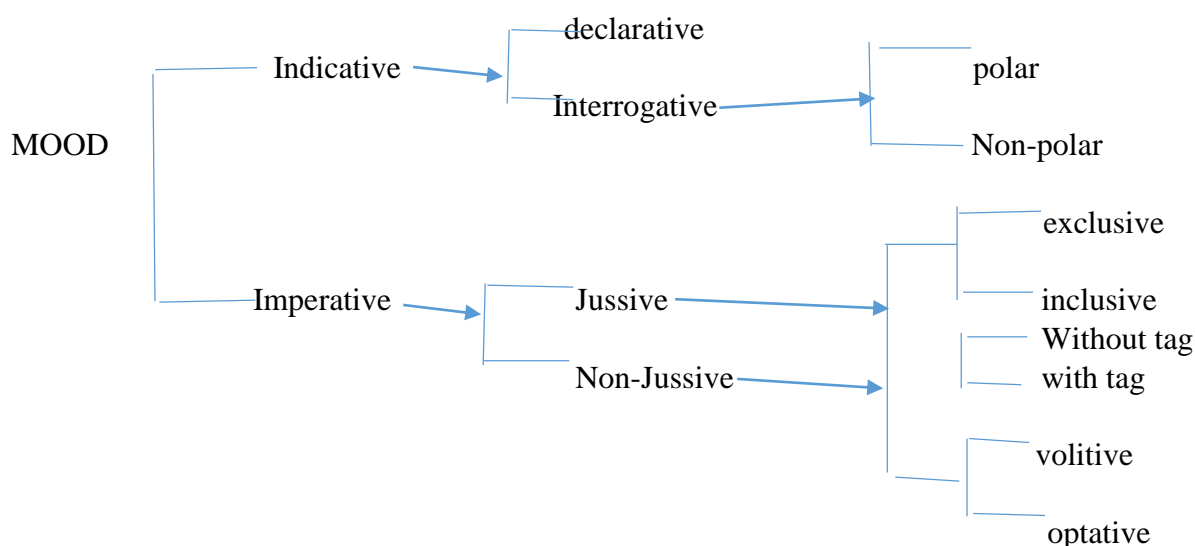


Figure 1. A simplified nature of the mood system by Afolayan (2004).

meanings and believes that grammar is semantic (meaning) and functional (how the language is used). Hence, grammar becomes a study of how meaning is built up with words and other linguistic forms. In this case, when creative writers use languages, their language acts are the expression of meaning. This form of a verb shows the manner in which an action is expressed. Afolayan (2004) explains that the mood system is the system that organizes the various interpersonal relationships among participants in any environment. The function of the clause or sentence in the mood system is to approve or dispel belief or doubt, to ask question or provide the answer, to greet or command, to include within the social group or to exclude from it. There are three moods in English language which are the indicative mood, the imperative mood and the subjunctive mood. Waldhorn and Zeiger (1980) see the indicative mood as the mood of fact, or rather of statement presented as fact, the imperative mood as the mood of command and request while the subjunctive mood is the mood of doubt, condition, wish, imagination and the like.

It can be seen in the Figure 1 that Afolayan used mainly the indicative and imperative mood leaving out the subjunctive mood which agrees with Waldhorn's and Zeiger's observation on the indicative mood. The indicative mood is much the most important in English; perhaps ninety-eight percent of the verbs employed in speaking and writing are in the indicative mood (1980).

The mood system in English

Furthermore, Afolayan (2004) gives the following examples to illustrate the realization of "the various deep grammatical options in the surface grammar" (Figure 2)

Lamidi (2013) asserts that systemic functional grammar recognizes four theoretical categories of grammar: unit, structure, class and system; and they account for grammatical structures that are basic to all languages. In the words of Eka (1994), the unit carries grammatical patterns, and in the incidence of grammatical choice, there must exist a unit that carries the choice. Unit accounts for structures of different shapes that carry recurrently grammatical patterns. The grammatical scale of English recognizes five units as posited by Afolayan (2004). These units are sentence, clause, group, word and morpheme. In relation to the English clause, four primary elements are generally recognized: Subject, Predicator, Complement and Adjunct, abbreviated as (S)(P)(C)(A). It is generally accepted that the predicator is a compulsory/obligatory element of the English clause involved in the process.

Syntax

Chomsky (1957) sees syntax as the study of the principles and processes by which sentences are constructed in particular language. For Agbedō (2003), O'Grady and Archibald (2009) and Anagbogu *et al.* (2010), syntax stipulates a set of rules users of a given language must follow. The above submissions lead us to the conclusion that syntax is the branch of language that studies the combination of words to produce grammatical structures. In a prose work, when a writer tries to capture grave occurrences and events with foreboding consequences, the tendency is for the writer to use preponderance of main clauses and subordinate clause sequences in such prose work. The purpose of such sequences of clause occurrence is the need to keep the story focused; capture the gravity of the narration and express coordinate ideas.

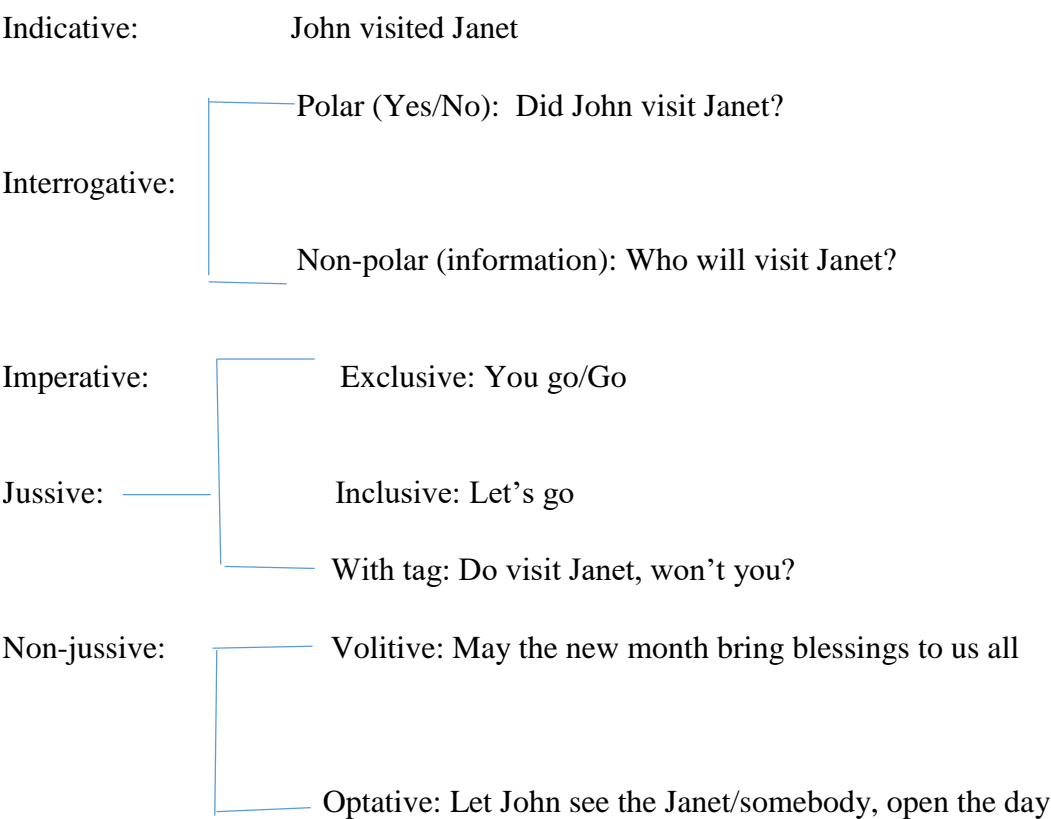


Figure 2. The various deep grammatical options in the surface grammar.

METHODOLOGY

The work adopted a qualitative methodology which gave the researcher the room to engage in the extraction of selected sentences with a view to establishing their linguistic significance. The aim of the study was to find the functional value of the language use in relation to the transitivity system and mood system inherent in the selected sentences, which focuses on selected literary texts. The methodology of this research is textual analysis, and this consists of extracting specific aspects of each of the texts and discussing their linguistic functions.

Research design

The research design for this study is a descriptive qualitative method of analysis based on some principal approaches to the analysis of a text as given by Leech and Short in Nnadi (2010) which involves selecting some features and ignoring others. It is a highly selective and rigorous exercise, which may be one feature or a number of features. In line with the approach, the researcher decided to carry out the analysis of the data in such a way as to highlight the mood system and transitivity system of

selected sentences.

The data for this study was obtained from primary source and secondary source. The primary source of the data includes: Helon Habila's *Waiting for an Angel* and Ngozi Chuma-Udeh's *Forlorn Fate*. While the secondary sources were from textbooks, internet, journals and instructions from the supervisors.

The tool for data analysis was syntax which Chomsky (1957) sees as the study of the principles and processes by which sentences are constructed in a particular language. For Agbèdò (2003), O'Grady and Archibald (2009) and Anagbogu *et al.* (2010), syntax stipulates a set of rules users of a given language must follow. The above submissions lead us to the conclusion that syntax is the branch of language that studies the combination of words to produce grammatical structures.

DATA PRESENTATION AND ANALYSIS

The textual meta-function while engaging in the creation of a text involves both the ideational and interpersonal meta-function. It works on the usage of words and manner of expression to create cohesion in the text. Patpong (2009) views it as a resource for presenting interpersonal and

Table 2. Analysis of data using transitivity.

S/N	Participants (Actors)	Processes	Participants (Goals)
1.	I (Lomba)	have been awaiting	trial for two years.
2.	(You) Janice	save my soul	a prisoner. (Lomba)
3.	Why he (Lomba)	Is	crying.
4.	He (Lomba)	will be kept	here forever, forgotten.
5.	You (Janice)	know he (Lomba) is never going to be	tried.
6.	He (Lomba)	is	a political detainee.
7.	I (Janice)	want you to contact	these people. (Amnesty International)
8.	You (Muftau)	give	them his name. (Amnesty International and Lomba)
9.	You (Maftau)	can't do that, forget you ever knew	me.
10.	...he (Muftau)	refused to help	him. (Lomba)

Table 3. Analysis of data using system of mood.

S/N	Clauses	Surface analysis	Mood system
1.	I have been awaiting trial for two years now... (18)	SPCA	Indicative-declarative
2.	Save my soul, a prisoner. (29)	PSA	Imperative-volitive
3.	He is a political detainee. (30)	SPC	Indicative-declarative
4.	Help...how? (30)	PA	Indicative-interrogative
5.	I want you to contact these people. (30)	SPC	Imperative-Jussive
6.	Give them his name. (30)	PSC	Imperative-Jussive
7.	He will be kept here, forgotten. (30)	SPA	Indicative-declarative
8.	And you know he is never going to be tried. (30)	ASPP	Indicative-assertive
9.	Why is he crying? (30)	SP	Interrogative
10.	Muftau, you must help him. (30)	SPCC	Indicative-Jussive
11.	But out of Muftau's selfishness, he refused to help him. (30)	ASPC	Indicative-declarative

ideational meanings as information organized into a text unfolding in context. The transitivity and the mood system as analysed in the data make more valid the various themes of the selected texts. The authors made extensive use of sentences in the indicative mood in projecting their message to the target audience by focusing more on the performer of the action and the goals of such action. This agrees with Waldhorn's and Zeiger's observation on the indicative mood. The indicative mood is much the most important in English; perhaps ninety-eight percent of the verbs employed in speaking and writing are in the indicative mood (1980).

Helon Habila's *Waiting for an Angel*

Helon Habila's *Waiting for an Angel* has an episodic structure contained in seven interconnected episodes named after a narrator or a major character or incident. The novel dwelt on the themes of poverty, suffering, dejection, pain, and oppression from the activities of bad governance in Nigeria. The analysis of the data was done under the following:

Analysis of data using transitivity

Table 2 shows the actors, processes and goals. From the analysis, it is noted that human characters; I, he, and you are the actors. They are animate actors. Some of the transitive clauses depict humans as actors and his wickedness towards their fellow man. The clauses where men are actors contain transitive verbs like 'refused,' 'save,' 'help,' 'contact,' 'give,' 'never,' 'forget,' 'kept,' 'forgotten.'

The linguistic significance of the usage of actors, processes and goals lies in the fact that it contributed to the reader's feeling of fear, threat, uncertainty, suffering, hardship, sorrow, sadness, maltreatment, wickedness, non-challant attitude, bitterness, pity, and so on.

Analysis of data using system of mood

A careful examination of *Waiting for an Angel* reveals that Habila has mostly used the indicative mood, some sentences in the imperative mood and a few others in the interrogative mood (Table 3). Habila's major usage of the

indicative mood agrees with Waldhorn's and Zeiger's observation on the indicative mood. The indicative mood is much the most important in English; perhaps ninety-eight percent of the verbs employed in speaking and writing are in the indicative mood (1980).

The stylistic importance of the mood employed by Habila lies in the following areas. The simple and short nature of the sentences enhances understanding, the sentences in the indicative mood are used to express significant facts, for instance, Lomba's horrible experiences in the prison and Muftau's refusal to help him despite the intervention of Janice. The interrogative structures among the sentences in the indicative mood serve as an appeal to the emotion of the audience and suggest the persona's outburst of being human. The view above is supported by the observation of Quirk and Greenbaum, that the usual function of a question in a discourse is "to request the listener to respond verbally with the information that the question seeks (1973)". Habila uses the imperative sentences to express strong appeal, command, and instructions. The mood used enables the readers to get into the thoughts of the characters through elaborate use of direct speech. At times, the readers have a feeling of being spoken to directly by the characters.

Language and style in Ngozi Chuma-Udeh's *Forlorn Fate*

Ngozi Chuma-Udeh's *Forlorn Fate* is a novel that portrays ecological issues in the Niger Delta of Nigeria, man's inhumanity to man; and the providential intervention of Colonel Nina Sortorne, a major character in the book. This book also revealed that it was indeed the white man that engineered militancy in the Niger Delta.

Analysis of data using transitivity

From the analysis of Table 4, it is noted that abstract concept, and human characters; I, Timi, he, it, Olokun, that and you are the actors. They are both animate and inanimate actors. The stylistic significance of the usage of actors, processes and goals lies in the fact that it contributed to the reader's feeling of acts of wickedness, destabilization, horror, fear, threat, uncertainty, suffering, inhuman acts, hardship, sorrow, anguish, heartbreak and so on.

Analysis of data using system of mood

A careful examination of *Forlorn Fate* reveals that Chuma-Udeh has mostly used the indicative mood, two sentences in the imperative mood and a sentence in the subjunctive-volitive mood (Table 5). Chuma-Udeh's major usage of the

indicative mood agrees with Waldhorn's and Zeiger's observation on the indicative mood, the most important in English; presumably, ninety-eight percent of the verbs employed in speaking and writing are in the indicative mood (1980).

The stylistic importance of the mood employed by Chuma-Udeh lies in the following areas. The simple and direct nature of the sentences enhances understanding, the sentences in the indicative mood are used to express significant facts, for instance, the activities of Geologist Murray (Creek Face), in his plans to destabilize the inhabitants, the unbearable living condition of the inhabitants of this kingdom, the activities of Colonel Nina Sortorne and her team in the rescue mission. Chuma-Udeh uses the imperative sentences to express strong appeal, command, and instructions. The mood used enables the readers to get into the thoughts of the characters through elaborate use of direct speech. The subjunctive mood put the reader in the imaginative condition of the characters. At times, the readers have a feeling of being spoken to directly by the characters.

The above analysis shows that abstract concepts and human characters in the novels are the actors. There are animate and inanimate actors. The usage of the above actors, processes and goals has some stylistic significance in the novel. The transitivity options analyzed above contribute to the reader's feeling of sympathy for man following his helplessness before other men. The transitivity pattern noticed here shows that man takes wicked actions against fellow man. The clauses where man is actor contain transitive verbs like 'refused,'(30) 'never,'(30) 'forget,'(30) 'forgotten,'(30) 'awaiting,' (18) 'save' (29), (*Waiting for an Angel*) 'fulfil' (263), 'ravage' (129), 'sealed' (195) 'mourned' (228) and 'signed' (283). (*Forlorn Fate*).

The aim of the study was to find out how the transitivity system and the mood system utilized by Helon Habila in *Waiting for An Angel* and Ngozi Chuma-Udeh in *Forlorn Fate*, effectively contribute to the projection of their messages to the target audience. We discussed views of some leading scholars related to the topic of discussion as well as some theories relevant to the study. From the analysis of the data, it was revealed that the linguistic structures have enabled the literary texts to communicate very effectively and powerfully too, the social and personal experiences shared by the authors.

Waiting for An Angel is written in a simple language and displays clarity of expression. The mood system shows that sentences in the indicative mood dominates while the analysis of transitivity system reveals that both animate and inanimate objects function as participants in the selected clauses. Habila uses the language features to highlight the portrayal of poverty, disillusionment, misgovernance, insecurity, insurgency, terrorism, deaths and political ineptitude under autocracy in Nigeria, which has persisted and even worsens by the day in the present

Table 4. Analysis of data using transitivity

S/N	Participants (Actors)	Processes	Participants (Goals)
1.	These men (white men and Okri men)	are	traders.
2.	I	think they (white men and Okri men) are	evil.
3.	They (white men and Okri men)	spell	doom.
4.	Let us (Prince Teye, Preye, Timi)	stop	them (white men and Okri men) at once
5.	That	was the beginning of the	negotiations.
6.	Timi	wait, let us hear	them out.
7.	He (Timi)	must kiss my foot before I sell	him to the white man.
8.	Timi	was numb with	shock.
9.	It	is wrong to sell people like they were	domestic animals.
10.	Olokun (goddess)	is against such	abominable acts.

Table 5. Analysis of data using system of mood.

S/N	Clauses	Surface analysis	Mood system
1.	He signed and sealed the fate of the villagers on that paper. (283)	SP, PCSC	Indicative-declarative
2.	They mourned the loss of their ancestral lands; they mourned the loss of many whose hearts could not bear the great loss. (288)	SPC, SPC	Indicative-declarative
3.	They will ravage even the hidden of the gods and leave our descendants with a forlorn fate. (129)	SPA, PSCC	Indicative-declarative
4.	You have come back just as it was predicted by the oracles. (85)	SP, SPC	Indicative-declarative
5.	You have come to fulfil your destiny. (263)	SPC, PC	Indicative-declarative
6.	You have performed the primary one as predestined by the fate. (256)	SPC, PA	Indicative-declarative
7.	Go and fulfil your secondary mission.(356)	P,PSC	Imperative-Jussive
8.	Prepare your people and accomplish your mission. (356)	PSPC	Imperative-Jussive
9.	The circle is nearing completion. (356)	SPC	Indicative-volitive
10.	The circle is indeed complete. (356)	SPCC	Indicative-declarative

democratic dispensation in Nigeria. What an irony! Chuma-Udeh also used vivid expressions and imageries. On transitivity, the author in the data analysed, made use of transitive verbs to reveal the actors in a marginalized and enslaved ancient kingdom. Most of the sentences are in the declarative mood. As a descriptive writer, she employs appropriate language features to express her displeasure towards the inhuman treatment meted out to the people of this kingdom; militancy and modern slavery have continued unabated on a higher rank scale in the present Niger Delta.

Conclusion

The aim of the study was to examine the transitivity system and mood system employed by Helon Habila in *Waiting for an Angel* and Ngozi Chuma-Udeh in *Forlorn Fate* to the projection of their message to the target audience. Both writers used appropriate abstract concepts and human characters in the novels as actors and participants. The linguistic structures used in the texts have enabled the writers to communicate powerfully as well as creditably, both their social and personal experiences.

Recommendation

The researcher recommends that other researchers should work on the transitivity system and mood system of more sentences from the novels so as to discover other various ways of manipulating words to achieve set goals which future literary artists and critics of these works will find useful. Future researchers in this area may wish to discuss Tone alongside Mood, since this is a limitation in this study.

CONFLICT OF INTERESTS

The author declares that they have no conflict of interests.

HOW TO CITE THIS ARTICLE

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